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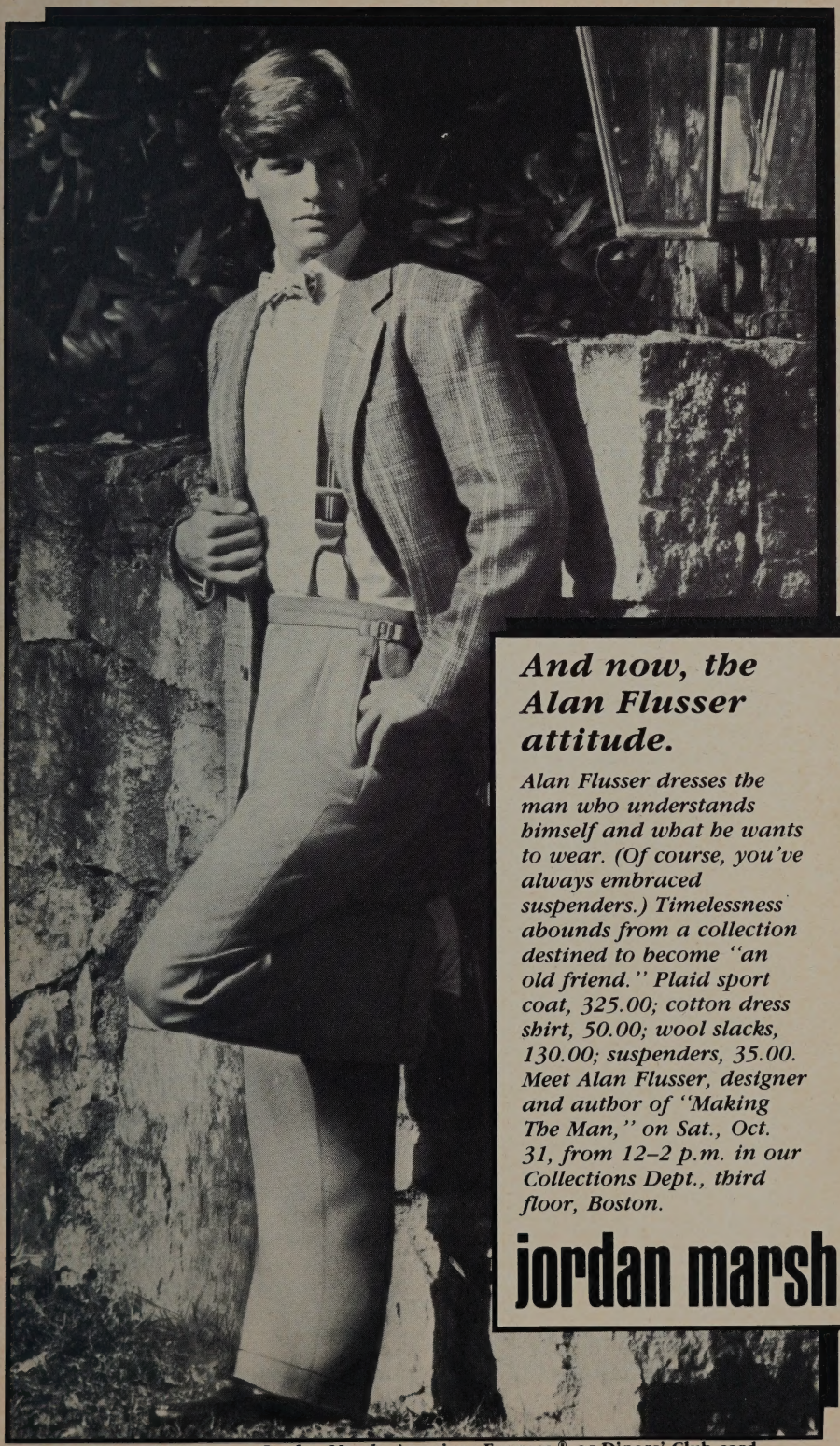

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THEATREBILL is published by Jubilee Communications, Inc., 230 Statler Office Building, Boston, Mass. 02116. Phone: (617) 482-7920.
Stephen P. Crosby, *President*
W. Alan Vandenburgh, *Executive Vice President*
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Printed by Clark-Franklin-Kingston Press, Westwood, Mass.
Typography by Boston Type & Print House.

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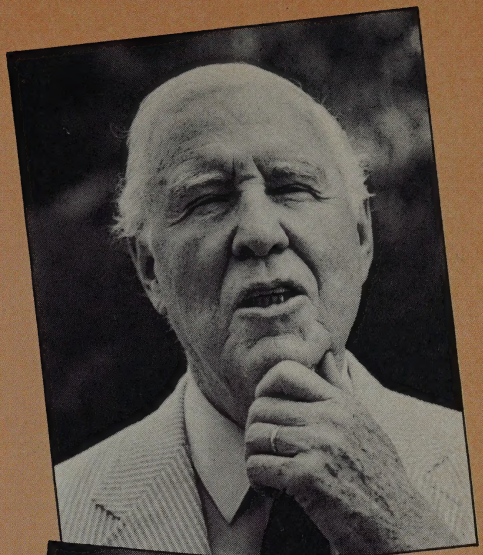
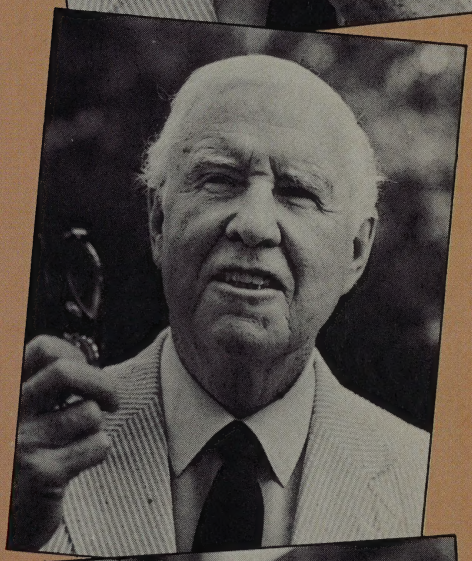
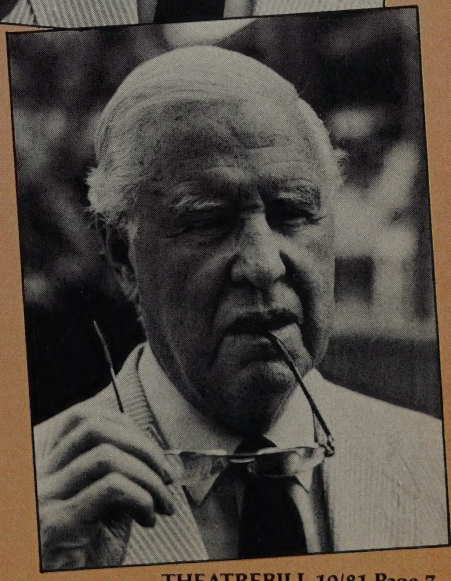




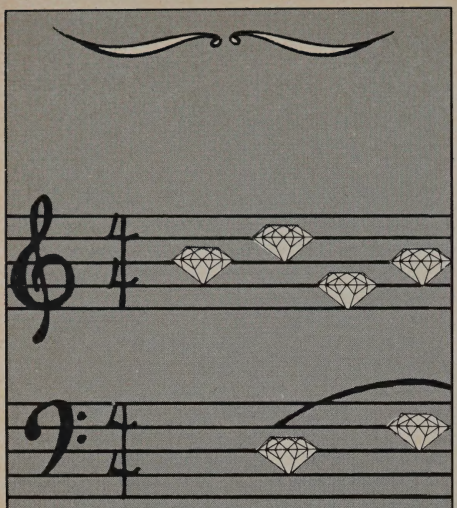


An Interview with ELLIOT NORTON

by Susan Bonchi

Elliot Norton, Boston Herald American *drama critic, celebrates his 48th anniversary on the job next month. By his own count, he has reviewed more than 6,000 plays in his career, not only in Boston and New York, but around the world: Washington, London, Paris, Berlin, Leningrad, Tel Aviv. He was in the forefront of criticism in journalism as we know it today; until the late '20s and early '30s, newspapers generally cowtowed to "impartial"*

Photos by Pam Price



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press agents. He has been a professional commentator longer than anyone writing any kind of criticism today, and longer than any drama critic except William Winter, who ended his 48-year career in 1908.

Norton has written a book, Broadway Down East, *on Boston's theater history, and plans to write another. He has taught and/or lectured at colleges and organizations around the country. He has served on the Tony Award nominating committee several times, and will do so again this year. He has hosted his own show,* Elliot Norton Reviews, *on public television for 24 years. And other than reducing his teaching load in recent years, the 78-year-old Norton shows no signs of slowing down.*

The man is scholarly, entertaining, and surprisingly humble about having worked with theater greats for most of his career. He is in awe of the creativity demanded by every facet of the theater, from playwriting to acting. He is as much a cataloguer and historian of Boston theater as he is its judge. As a critic, he is wary of imposing his opinion; he prefers instead reporting what he sees happening on stage, then offering his judgment based on a vast knowledge of the theater. A colleague sees Norton's "gentlemanly" style as the opposite of a more biting form practiced by some critics today.

Norton's 55-year journalism career (he started as a reporter and later was a rewrite man) parallels the lively history of Boston newspapers. He didn't plan on becoming a drama critic when he joined the old Boston Post *as a staff reporter in 1926. But to his surprise, the "young reporter with an interest in the theater" was appointed "Dramatic Editor" on November 28, 1934, a position he held until 1956 when the* Post *folded and he went to the* Boston Daily Record *as its drama critic. In 1962 the* Daily Record *merged with the* American, *and Norton became critic of the new* Boston Record American. *Then in 1972, the* Record American *bought out the* Herald Traveler, *becoming the* Herald American, *where he has worked since. (Norton took time out from this recitation to recommend a book from his well-stocked shelves that delves into*

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all this Boston history: Newspaper Story, One Hundred Years of the Boston Globe, *by Louis M. Lyons.)*

Born in Boston's South End and educated at the Latin School and Harvard, class of '26, Norton is a man seemingly in love with his life's work — a favorite pastime is attending plays for his own enjoyment.

Norton and his wife of 47 years live in a tidy gray Victorian home on an older residential street in Watertown. No autographed pictures of famous stars adorn the living room walls; no theater memorabilia sits on the coffee table. This modesty in decor seems right in sync with Norton's modesty in decorum.

On a late summer afternoon, Norton spoke at length with interviewer Susan Bonchi about the stage today, Boston theater past and present, and his unique career. The latter seemed like a good place to begin.

You've been a drama critic for almost 48 years. How would you define what you've been doing all that time?

I think the critic's job is a reporter's job primarily. Tell what the play is about and who's in it, then pass judgment. Is it good or bad and why. My job is to go there and see it and say what I think. I believe in giving the factual information, passing judgment as best I can, and giving reasons why. I don't think the critic's job is to *impose* his opinion on anybody. His job is to offer it and justify it. I think that's all he can do. But television has taken away a great deal of the critic's influence. The *New York Times*, for instance, can have great influence with serious plays, but television [advertising] can still circumvent the *Times*: *Pippin* and *The Wiz* both succeeded despite unfavorable

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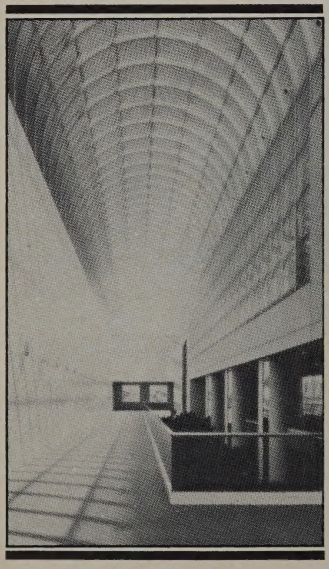

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reviews. A critic can be the most useful with a new play or new playwright, in explaining the work to the public. I'm trained to know why I like something or why I don't like it.

Do you have a particular style of criticism?

Of course,a great deal of criticism has to be subjective — a personal response to what you see. But I try to make it as objective as possible. I try to evaluate what I see and hear in terms of what the playwright and actors are putting into it. There are critics who feel that objectivity is impossible — I don't feel that way.

What would you tell someone interested in becoming a critic today?

I don't believe people can be taught to write reviews unless they first know how to write. You have to know the history of drama — all drama from the beginning. You need to know about the theater — you need playgoing experience. Journalism gave me an awful lot of experience I don't think you can get in any other walk of life. I knew policemen, firemen, politicians, all kinds of people . . . I've been extremely fortunate in having all this experience. My years as a reporter gave me the experience to understand what a playwright was saying.

Have you ever wanted to write a play yourself?

I think there are two kinds of minds: creative and critical. It's nearest to God to be able to create, and that is something I would love to be able to

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do. I consider criticism a much lesser activity. But I don't sit around crying about it. It is exciting to be able to analyze what's going on [on stage].

What plays are among your favorites?

Hamlet, Romeo and Juliet, King Lear, Our Town, which I think is the greatest American play, *Long Day's Journey into Night, Death of A Salesman, A Streetcar Named Desire, The Glass Menagerie, Cat on a Hot Tin Roof.*

There are no modern plays on your list. What do you think about plays being written today?

A problem in our theater over the past five to 10 years is that there has been almost no real creativity. There are more people writing plays today than ever before, but there are no major plays. In the past 10 years, most Tonys have gone to English writers.

Why?

I don't know. The history of the theater suggests that creativity tends to occur in certain periods and in bursts. The three greatest play-

---

I saw more great plays while still a student than most people see in a lifetime.

---

wrights of French history all lived at the same time. The Greeks haven't had a major playwright in 2,000 years — and they invented the art. Since 1958, 10 or 15 English writers have been turning out a play a year. From 1920, when Eugene O'Neill, the first major American playwright began writing, to 1950, we had more fine

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playwrights and musical comedy writers than in any other period in history. Tennessee Williams and Arthur Miller are writing, but their recent plays have been flops. Neil Simon is the only one.

But there's a tremendous public appetite for theater. In the past three or four years, there have been more playgoers on Broadway than ever before. There is wide interest across the country — summer and regional theaters right now are having their best seasons ever.

Why do you think that is?

Theater has been made accessible to the public, first with television advertising. And in the past five to 10 years, theaters have come into the modern world through marketing, with the phone and credit. Theater has reached out to a whole new audience.

New York is the preeminent theater city in the country. Why did you stay in Boston instead of going there?

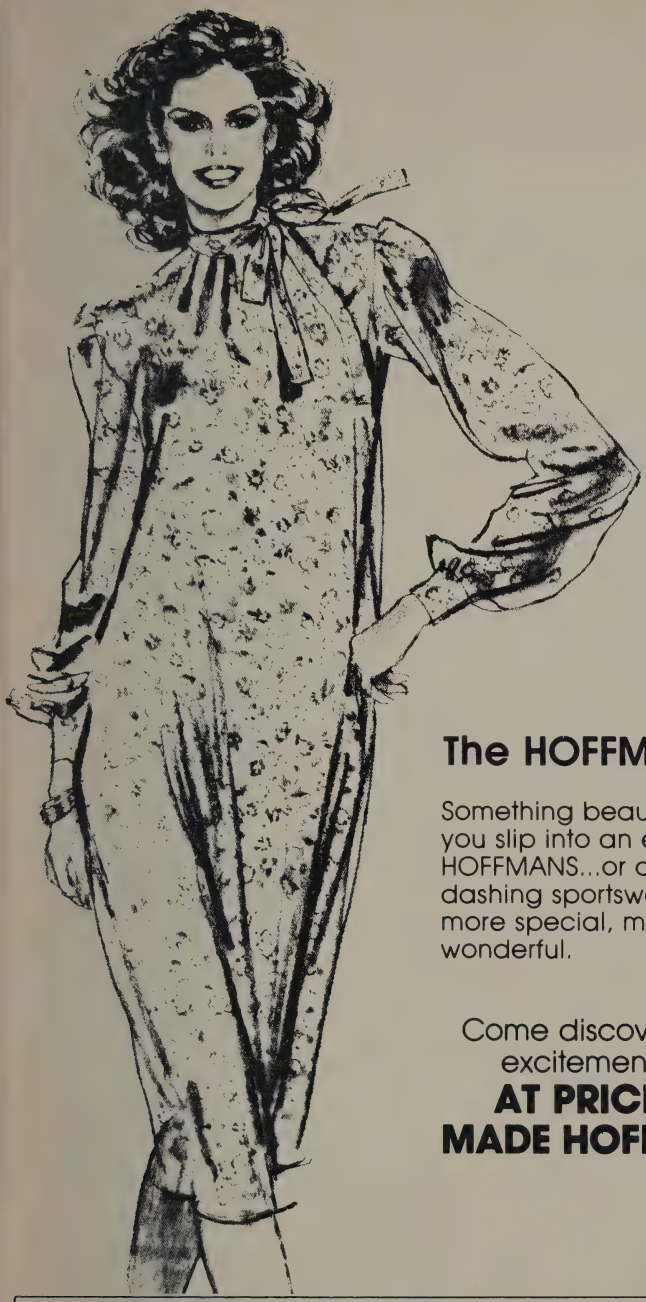
I'm a Bostonian and I like it here very much. When I started in 1934 theater

The history of theater suggests that creativity tends to occur in certain periods and in bursts.

was in a sense more exciting [than it is now]. At least 25 new plays a year opened here; most of the big musicals opened here; most of the new comedies opened here; all of Rodgers and Hammerstein . . . .

What do you think about Boston theater now?

I'm very enthusiastic about theater in



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Boston. The Metropolitan Center is playing all the big shows and breaking all the records. The American Repertory Theatre [the professional theater which came to Harvard last year] and the Hartman [the new professional company at Boston University] are two first-rate repertory theaters. Boston is changing from a try-out town to a town for major touring attractions and an originating center.

What do you think of Boston audiences?

I have come to admire Boston audiences for one thing in particular: they come to the theater wanting to enjoy it. By and large our audiences are friendly and receptive. They do

I don't think the critic's job is to impose his opinion on anybody.

listen and they behave very well. After all these years, I'm very high on Boston audiences.

What audiences aren't you high on?

God help me — New York Wednesday afternoon audiences are the worst! They talk a lot and they wear hats.

In your book you say "The three greatest American actors of the last 125 years were Booth [Edwin], Barrymore, and Brando." What made them the greatest?

To be a great actor you have to play the great characters. This was true for 200 to 300 years, until the '20s. As the actor aged, he played Richard III, Hamlet, Lear, Romeo . . . Booth and Barrymore did this. Brando had the ability to play anything. But after *Streetcar* he went to Hollywood and didn't come back. Most good actors

One entertainment reporter has a lot more on her mind than just movies.

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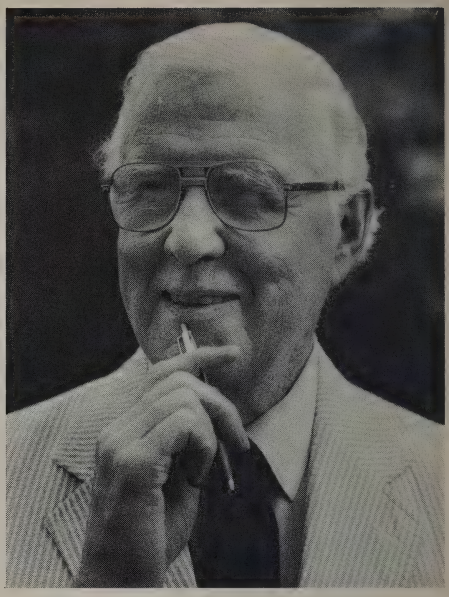


can play a limited range of characters. But the great ones can play anything.

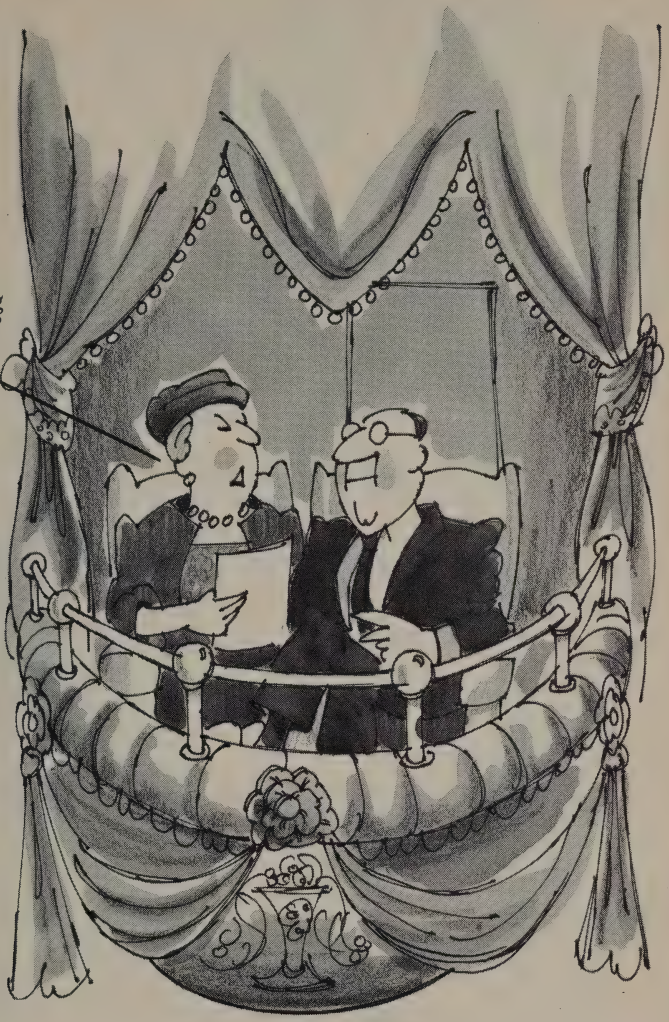
Why don't more American actors do the classics and/or spend more time on the stage?

I think there are three reasons for this. First, money. They can make a lot more in the movies. Second, in the '20s, movie producers kept actors off the stage. They thought of the stage as a rival medium and had actors sign contracts saying they

There's a tremendous public appetite for theater.

wouldn't perform on stage. So there is no tradition for it. And finally, agents. They get at least 10 percent of an actor's salary. On Broadway an actor might make only five or 10 thousand a week — and the play can close after one night. They might make a million for a movie. The

(Continued on page 38)



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Notes
by Joseph Dyer

Bach: B-Minor Mass, BWV 232

The B-Minor Mass is the last great choral work of Johann Sebastian Bach (1685–1750). In this respect it is linked with the other monumental cycles of Bach's final decade: the Third (1739) and Fourth (1742) parts of the *Clavierübung*, the *Canonic Variations*, the *Musical Offering* (both 1747), and the *Art of Fugue*, left incomplete at his death. Each of these cycles summarizes a particular aspect of Bach's compositional technique. All were intended for publication as testimonials to posterity of his genius and accomplishments.

Only from this perspective can the B-Minor Mass be explained. Bach knew that it could never be performed or published during his lifetime, but with a setting of the Ordinary of the Mass on such a grand scale he secured his place in a tradition stretching back to the early Renaissance. He had to trust that, at an uncertain future date, dedicated singers and instrumentalists would commit themselves to the mastery of his enormous technical demands and reveal the splendor of a conception which has few parallels in the history of music.

Although the Mass in its present form probably dates from the late 1740s, 11 of the 24 movements are reworkings (or "parodies") of earlier cantata movements. Still others may have been based on models which are not preserved. Bach was conversant with the traditions of Baroque Mass composition, and he observed them in planning the location of arias and choruses.

Three parts of the B-Minor Mass (Kyrie, Gloria, Sanctus) have a history which antedates their incorporation in the mass. The Kyrie-Gloria pair (a *Missa* in Lutheran terminology) was presented to Friedrich August II, Elector of Saxony and King of Poland, in 1733. Bach sent

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the orchestral and vocal parts to him in Dresden, requesting at the same time an appointment as Court Composer. He felt that this title, which was not conferred until 1736, would strengthen his hand in disputes with the local Leipzig authorities. Bach composed the Sanctus for Christmas 1724 and used it on other feasts which permitted the singing of an elaborate Sanctus in Latin.

Most of the remainder (Credo, Osanna, Benedictus, Agnus Dei) consists of parodies of music written for previous occasions, now supplied with new words. Two exceptions are the imposing choruses in archaic style, Credo in unum Deum and Confiteor. They reflect the aging Bach's fascination with the intricacies of Renaissance polyphony and serve as a perfect foil to the festive magnificence or gentle pathos of other movements of the Mass.

Tonight's performance by the Handel & Haydn Society will make use of a technique employed by Bach in certain cantata choruses to achieve a concerto-like contrast among the voices of his small choir. In a memorandum addressed to the Leipzig Town Council in 1730, Bach divided his ideal choir into "concertists" (accomplished solo singers) and "ripienists" (choral vocalists). In some cantatas he indicated precisely where he wanted the concertists to be heard alone and where he expected the ripienists to join them.

To the concertists were assigned introductory phrases, florid passages (often with reduced accompaniment), and interludes. Based on the observation of Bach's practice in these cantatas, some scholars hypothesize that he made wider use of the custom than the sources attest. It can be applied to some choruses of the B-Minor Mass, clarifying their structure and creating a vocal sonority comparable to that found in the purely instrumental concerto.

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I. MISSA

Kyrie

Kyrie eleison.	*Lord, have mercy upon us.*
Christe eleison.	*Christ, have mercy upon us.*
Kyrie eleison.	*Lord, have mercy upon us.*

Gloria

Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis.	*Glory be to God on high,* *and on earth peace,* *good will towards men.*
Laudamus te. Benedicimus te. Adoramus te. Glorificamus te.	*We praise thee, we bless thee,* *we worship thee, we glorify thee,*
Gratias agimus tibi propter magnam gloriam tuam.	*we give thanks to thee for* *thy great glory,*

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Domine Deus, Rex caelestis,	*O Lord God, heavenly King,*
Deus Pater omnipotens.	*God the Father Almighty.*
Domine Fili unigenite	*O Lord, the only-begotten Son,*
Jesu Christe altissime,	*Jesus Christ most high;*
Domine Deus, Agnus Dei, Filius Patris.	*O Lord God, Lamb of God, Son of the Father,*
Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram.	*that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer.*
Qui sedes ad dexteram Patris, miserere nobis.	*Thou that sittest at the right hand of God, the Father, have mercy upon us.*
Quoniam tu solus sanctus. Tu solus Dominus. Tu solus altissimus, Jesu Christe.	*For thou only art holy; thou only art the Lord; thou only, O Jesus Christ,*
Cum Sancto Spiritu, in gloria Dei Patris. Amen.	*with the Holy Ghost, art most high in the glory of God the Father. Amen.*

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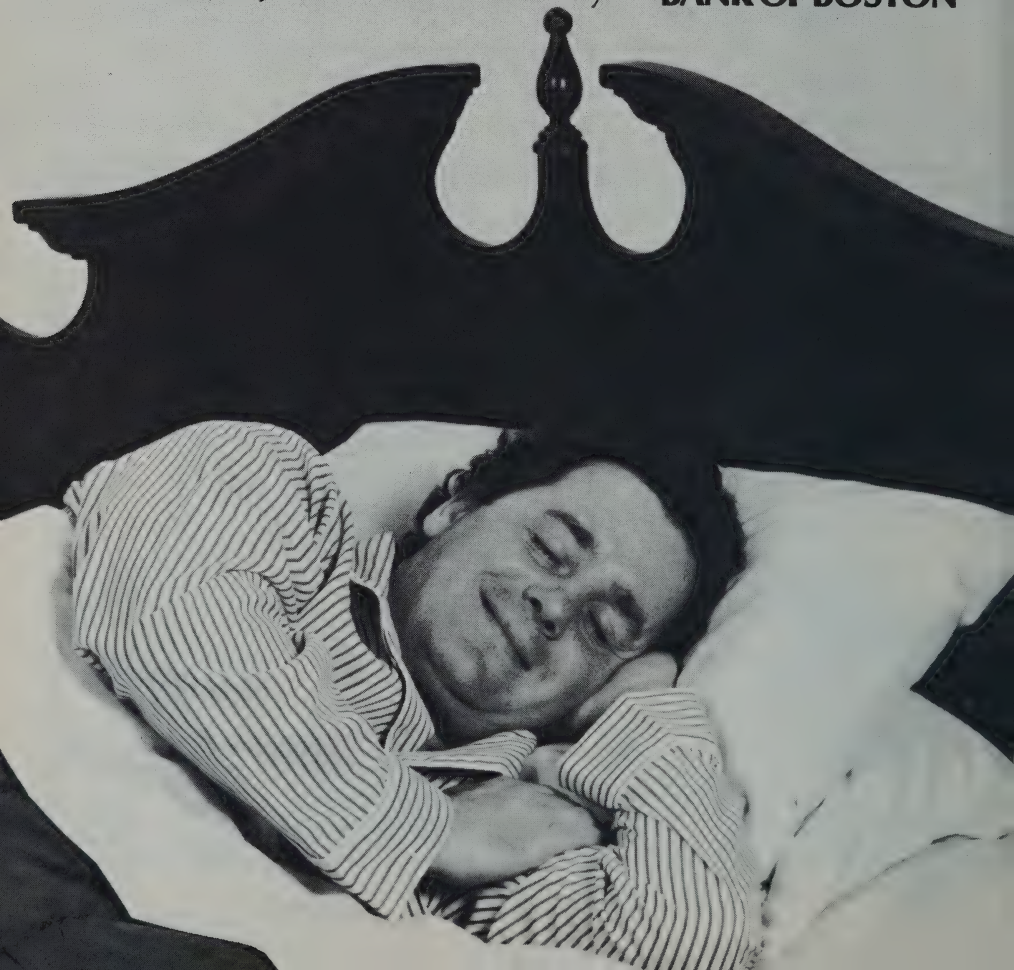

II. SYMBOLUM NICENUM

Credo in unum Deum,	*I believe in one God*
Patrem omnipotentem, factorem caeli et terrae, visibilium omnium et invisibilium.	*the Father Almighty, Maker of heaven and earth, And of all things visible and invisible:*
Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de caelis.	*And in one Lord Jesus Christ, the only-begotten Son of God; Begotten of his Father before all worlds, God of God, Light of Light, Very God of very God; Begotten, not made; Being of one substance with the Father; By Whom all things were made; Who for us men and for our salvation came down from heaven,*
Et incarnatus est de Spiritu Sancto ex Maria virgine: et homo factus est.	*And was incarnate by the Holy Ghost of the Virgin Mary, And was made man:*
Crucifixus etiam pro nobis sub Pontio Pilato: passus, et sepultus est.	*And was crucified also for us under Pontius Pilate; He suffered and was buried:*
Et resurrexit tertia die secundum Scripturas. Et ascendit in caelum: sedet ad dexteram Dei Patris. Et iterum venturus est cum gloria judicare vivos et mortuos: cujus regni non erit finis.	*And the third day he rose again according to the Scriptures: And ascended into heaven, And sitteth on the right hand of God the Father: And he shall come again, with glory, to judge both the quick and the dead; Whose kingdom shall have no end.*
Et in spiritum Sanctum Dominum et vivificantem: qui ex Patre, Filioque procedit. Qui cum Patre, et Filio simul adoratur, et conglorificatur: qui locutus est per Prophetas. Et unam, sanctam, catholicam et apostolicam Ecclesiam.	*And I believe in the Holy Ghost, The Lord, and Giver of Life, Who proceedeth from the Father and the Son; Who with the Father and the Son together is worshipped and glorified; Who spake by the Prophets: And I believe one Holy, Catholic and Apostolic Church:*
Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.	*I acknowledge one baptism for the remission of sins: And I look for the Resurrection of the Dead: And the Life of the world to come. Amen.*

III. SANCTUS

Sanctus, Sanctus, Sanctus Dominus	*Holy, Holy, Holy Lord*
Deus Sabaoth. Pleni sunt caeli	*God of hosts. Heaven*
et terra gloria ejus.	*and earth are full of his glory.*

IV. OSANNA, BENEDICTUS, AGNUS DEI ET DONA NOBIS PACEM

Osanna in excelsis.	*Hosanna in the highest.*
Benedictus qui venit	*Blessed is he that cometh*
in nomine Domini.	*in the Name of the Lord.*
Osanna in excelsis.	*Hosanna in the highest.*
Agnus Dei, qui tollis peccata	*O Lamb of God, that takest away the sins*
mundi, miserere nobis.	*of the world, have mercy upon us.*
Dona nobis pacem.	*Grant us thy peace.*

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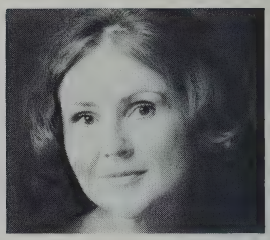

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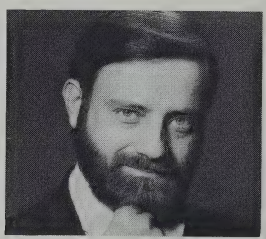

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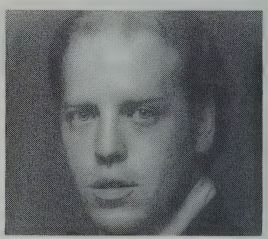

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Thomas Dunn *Artistic Director*
Of Thomas Dunn's work it has been said it is a mixture of ivory tower and theater. He has incensed *The New York Times* by performing Bach's B-Minor Mass with the same number of singers and players Bach himself used, and he has not hesitated to send an ensemble of beagles on stage at Avery Fisher Hall for the performance of a Hunting Symphony by Leopold Mozart. Mr. Dunn is a graduate of Johns Hopkins University, the Peabody Conservatory of Music, and Harvard University, and as a Fulbright Scholar in Amsterdam was the first American to be awarded the Diploma in Orchestral Conducting, The Netherlands' highest award in music. He has been an organist, church music director, college professor, and editor. Appointed Artistic Director of the Handel & Haydn Society in 1967, Mr. Dunn has been a vital force in Boston's musical life since his inaugural concerts in December of that year, when he gave Boston its first hearing of Mozart's edition of Handel's *Messiah*.

Gerald Tarack *Concertmaster*
Violinist Gerald Tarack has carved out for himself an unusual career as a free-lance concertmaster. He plays on a regular basis with the Mostly Mozart Festival Orchestra, the Symphony of the New World, Clarion Concerts, and the Bach Aria Group. He is music director of the Tarack Chamber Ensemble, a group of 15 musicians who perform without a conductor. Appearances with many different classical chamber orchestras are mixed with dates in the pop recording studio. His unique specialty is in such demand that bookings often stretch out a year in advance. Several dance companies, including the Alvin Ailey Dance Theatre, depend on him to assemble the best professional musicians in New York for their performances. Mr. Tarack has toured Europe, the Far East, and the Soviet Union. As a soloist he has recorded the Hindemith unaccompanied Sonata (Nonesuch), Sonatas of Ravel and Poulenc (Sine Qua Non), and music of Schubert (Vanguard).

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Calendar of Events

Wednesday, November 18 at 8:00 p.m.
Thursday, November 19 at 8:00 p.m.

Haydn — Piano Concerto in D
Haydn — Trumpet Concerto
Shostakovich — Concerto for Trumpet and Piano
Sheldon Shkolnik, *piano*
Edward Carroll, *trumpet*

Friday, December 11 at 8:00 p.m.
Sunday, December 13 at 8:00 p.m.

Handel — *Messiah*
Renée Santer, *soprano*
Eunice Alberts, *alto*
Charles Bressler, *tenor*
Sanford Sylvan, *baritone*

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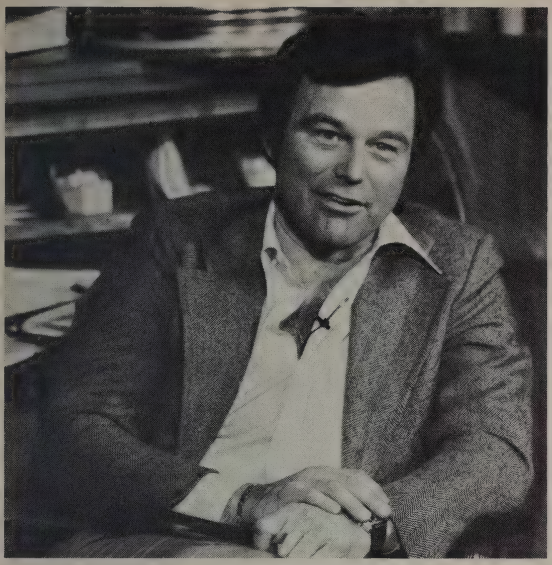
Extensive program notes and articles about H&H are published in the new Handel & Haydn Magazine. *To acquaint tonight's audience with our new publication, we have distributed the first of three issues at the door. The remaining issues will be mailed to subscribers and members in advance of the performances of the 1981–1982 season. Single-ticket holders and others may purchase the magazine for $1.50 per copy in the Massachusetts Avenue lobby of Symphony Hall on performance nights, or from the H&H office.*



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DIRTY HARRY
Clint Eastwood

November 4
NASHVILLE*
Lily Tomlin, Keith Carradine

November 6
W.W & THE DIXIE DANCEKINGS
Burt Reynolds

November 9
THE POSEIDON ADVENTURE*
Gene Hackman, Shelley Winters

November 10
PATTON (Part I)
George C. Scott

November 11
PATTON (Part II)
George C. Scott

November 13
McCABE & MRS. MILLER
Warren Beatty, Julie Christie

November 16
WHAT'S UP DOC?
Barbra Streisand, Ryan O'Neal

November 17
IN THE HEAT OF THE NIGHT*
Sidney Poitier, Rod Steiger

November 18
BUTCH CASSIDY & THE SUNDANCE KID*
Paul Newman, Robert Redford

November 20
DR. STRANGELOVE
Peter Sellers, George C. Scott

November 23
THE GRADUATE
Dustin Hoffman, Anne Bancroft

November 25
TO KILL A MOCKINGBIRD*
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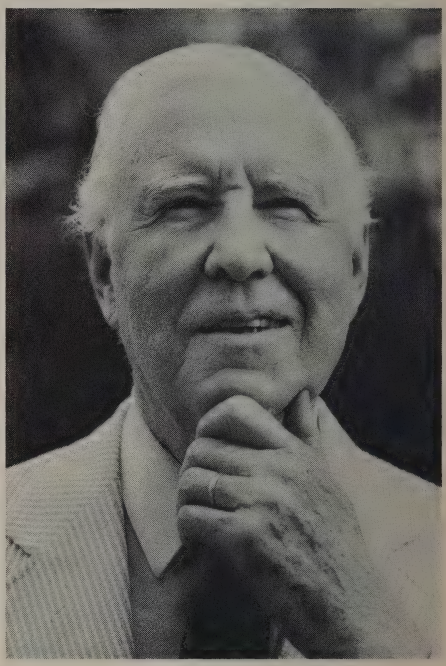
An Interview with Elliot Norton

(Continued from page 18)



agents don't want them on Broadway.

Have you ever wanted to act?

No.

How did you become a drama critic?

I always wanted to be a writer and I was fond of the theater, so I combined the two. I had been reading theatrical trade papers since I was a boy . . . *Billboard, Variety*. They were on the newsstands everywhere you went. I went to the Latin School and Harvard, class of '26. At that time in Boston there were four or five stock companies, four or five vaudeville theaters, burlesque, movies, and nine legitimate theaters. I attended all that as a boy, usually in the afternoon

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after school. The Latin School at that time was on Warren Avenue near that big arts building [the Boston Center for the Arts]. I could walk downtown and be in the middle of this in 10 minutes. I had access to it and a love for it, so I started to go. I saw some of the greatest actors — John Barrymore as Hamlet at the Boston Opera House; Eleonora Duse, who spoke Italian on stage. The great stars of the whole world were playing in Boston all the time. I saw more great plays while still a student than most people see in a lifetime. And at Harvard I studied under George Lyman Kittredge, the foremost Shakespeare authority, and George Pierce Baker, who specialized in the Elizabethan theater. I also became a regular staff reporter at the old *Boston Post* while still a student, and I wrote some articles for *Variety*. I was able to write and work and study.

Tell us about your teaching experience.

I've been Professor of Dramatic Literature at BU since '54 but just resigned because of the Hartman conflict of interest. And I've taught at the Harvard Summer School, their English Department and Alumni College, B.C., Emerson . . . I've lectured around the country. The old thing they say about teaching is true: you learn more than the students do. Teaching keeps you young. It helps you to sharpen your ideas.

What courses and what kind of students have you taught?

I've taught Shakespeare, Contemporary Drama, and Dramatic Criticism. I've taught directors, stage managers, literary managers, actors, agents. It was stimulating — especially in the '60s. They [students] were tough. When I went to school, students were deferential. Dave Gar-

rison, who won the Tony last year for *A Day in Hollywood/A Night in the Ukraine* was a student; so was *Bent* author Edwin Sherman; Hutch [from television's *Starsky and Hutch*] — Michael Paul Glaser; Carolyn Clay [*Boston Phoenix* drama critic] — I taught her in a directed study; Stephen Mindich, publisher of the *Phoenix*.

Will you write another book?

I'd like to expand *Broadway Down East* and write about the history of the theater in terms of the development of the city . . . political, social, artistic. It will be another long, boring book . . . [a grin creeps across his face as he says this]. My theory is that theater in Boston is and always has been a product of the city of Boston. The kind of theater we have is the result of the kind of people we have been. In the beginning, theater was narrow minded and censorious. Now, it's much less narrow minded. Boston is a very special kind of community . . . we had a tolerance for music and painting long before [a tolerance for] the theater.

You've reviewed more than 6,000 plays. Do you ever go to the theater just for your own enjoyment?

Sure. It's great fun to go that way.

What kind of theater do you like to see when you go for pleasure?

Practically any kind that's good. I'd rather see something done well than a particular type of play.

You've been called the "Dean of Drama Critics." What do you think about that?

The "Dean" just means the one who has been around the longest, and I have.

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In the middle of a performance at the Tremont Theater in the late 1830s, Miss McBride "disappeared" during an especially lively number: she had fallen through a trap door on the stage. After the manager told the audience that Miss McBride was uninjured, she reappeared and finished her dance.

Tallulah Bankhead fired the young Marlon Brando for upstaging her the night of his first Boston appearance in 1946. The following year he returned in *A Streetcar Named Desire* (which premiered at the Wilbur) and catapulted to stardom.

When opera glasses came into vogue during the mid-19th century, many actors did not like them. At one local theater, the management planted a man with a telescope in the audience. Every time an unsuspecting theatergoer would raise his glasses, he would point his five-foot telescope in

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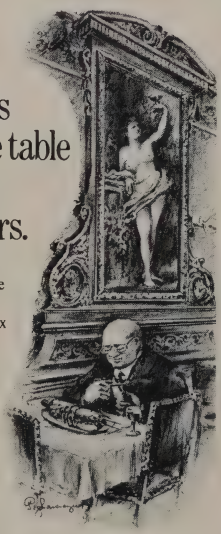

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that direction. There were no opera glasses in sight at that theater for quite a while.

Plays in early Massachusetts were termed "lectures" or "moral dialogues."

To disguise their true intent, many early theaters were called "museums," as in the Boston Museum. But self-righteous theatergoers could easily assuage their guilt, because the Boston Museum really *was* a museum as well as a theater. Displays included stuffed birds and beasts, paintings, and waxworks.

To hype the 1940 Rodgers and Hart musical *Higher and Higher*, an enterprising press agent placed the show's "Sharkey the Seal" in the bathtub of a Harvard dorm, where an unsuspecting undergrad discovered him the next morning.

Horses opened the Colonial Theatre in 1900, appearing on stage in the spectacle, *Ben Hur*.

Tallulah Bankhead stayed at the Ritz while performing in Boston during the 1940s. So did her pet monkey.

During the old days of the Boston Museum, a local theater, a stray cat that made its home backstage would occasionally find his way onstage, often during a heart-wrenching scene.

When the play *Harvey* opened in Boston in 1944, local audiences were the only ones to see the imaginary six-foot one-inch rabbit. An actor dressed up in a $650 rabbit suit and appeared in the first few performances before everyone involved decided that Harvey should be imagined, but not seen.

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Cultural Directory

Museums

BOSTON TEA PARTY SHIP AND MUSEUM, Congress St. Bridge, 338-1773. Boston's famous protest is recreated in this period museum and aboard the full-scale replica of the Tea Party Ship, the *Brig Beaver II*. Visitors can relive history by throwing tea chests overboard, and there's complimentary tea served as part of the bargain. Hours: Daily, 9 a.m.–7 p.m.

BUNKER HILL MONUMENT, Monument Square, Charlestown, 242-5641. If you can make it up the 294 stairs to the top of the granite memorial to the Battle of Bunker Hill, you'll get a spectacular view. Exhibits, models, and a large diorama bring the battle back to life. Hours: Daily, 9 a.m.–5 p.m.

BUNKER HILL PAVILION, 55 Constitution Rd., Charlestown, 241-7575. Features a multi-media reenactment of the Battle of Bunker Hill, shown on a wide 300-degree screen. Shows every half hour. Hours: Daily, 9:30 a.m.–4 p.m.

BUSCH-REISINGER MUSEUM, 29 Kirkland St., Cambridge, 495-2338. The museum concentrates on central and northern European art, from the medieval through the Baroque periods. Hours: Mon.–Sat., 9 a.m.–4:45 p.m.

CHILDREN'S MUSEUM, Museum Wharf, 300 Congress St., 426-8855. Terrific museum for children (and adults),with many "hands-on" exhibits. Make spinning tops, climb on a giant's desk top, dress in old clothes, find out about rocks, fossils, and small animals, try your skill with computers, see movies, make bubbles, and have a great time. Fri. night performances, 7 and 8 p.m., include puppet shows, mimes, sing-alongs, etc. Hours: Tues.-Sun., 10 a.m.–5 p.m.; Fri. nights until 9 p.m. Open Labor Day, 10 a.m.–5 p.m.

CHINESE CULTURE INSTITUTE, Metropolitan Center, 268 Tremont St., 482-1011. An exhibition of Chinese art, in conjunction with the Museum of the American China Trade, the Peabody Museum of Salem, and the Museum of Fine Arts, inaugurates the theater's China Showcase. Hours: During all performances, and Tues.-Fri., noon-4 p.m.

DANFORTH MUSEUM, 123 Union Ave., Framingham, 620-0050. Special exhibits include "The Art of Collecting," featuring

19th-century paintings from private collections in America, and "Know What You See," a Smithsonian exhibit on art conservation. Hours: Wed.-Sun., 1-4:30 p.m.

DECORDOVA MUSEUM, Sandy Pond Rd., Lincoln, 259-8371. Currently showing "New England Relief," an exhibition of contemporary three-dimensional wall pieces. Hours: Tues., Thurs., & Fri., 10 a.m.-5 p.m.; Wed., 10 a.m.-9:30 p.m.; Sat., 12:30-5 p.m.; Sun., 1:30-6 p.m.

FANEUIL HALL, Congress St., Quincy Market area, 223-6098. The hall was the meeting place for the Sons of Liberty. Today, it is still a place for all kinds of debates. Historic paintings all around. Lectures by the National Park Service are given hourly in the fall. Hours: Mon.-Fri., 9 a.m.-4:30 p.m.

FOGG ART MUSEUM, 32 Quincy St., Cambridge, 495-2387. The museum's permanent collection includes Oriental works, ancient art, and a selection of European and American works. Hours: Mon.-Fri., 9 a.m.-5 p.m.; Sat., 10 a.m.-2 p.m.; Sun., 1-4 p.m.

FRENCH LIBRARY, 53 Marlborough St., 266-4351. Visitors can browse through the largest collection of French-related books in the country (40,000). The library also sponsors films and concerts. Hours: Tues.-Fri., 10 a.m.-5 p.m.; Wed. nights until 7 p.m.; Sat., 10 a.m.-2 p.m.

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KENNEDY LIBRARY, Columbia Point, Dorchester, 929-4500. An educational and research center on the life and times of John F. Kennedy and the American system of politics and government. The Kennedy story is traced in exhibits, film, documents, photographs, and memorabilia. Hours: Daily, 9 a.m.–5 p.m.

MUSEUM OF FINE ARTS, 465 Huntington Ave., 267-9300. Special exhibits: "The Prints of Helen Frankenthaler," thru Nov. 8; "The Boston Tradition," thru Dec. 13. Hours: Tues.-Sun., 10 a.m.–5 p.m.; Wed., 10 a.m.–10 p.m.; Thurs. & Fri., West Wing open until 10 p.m. Closed Mondays.

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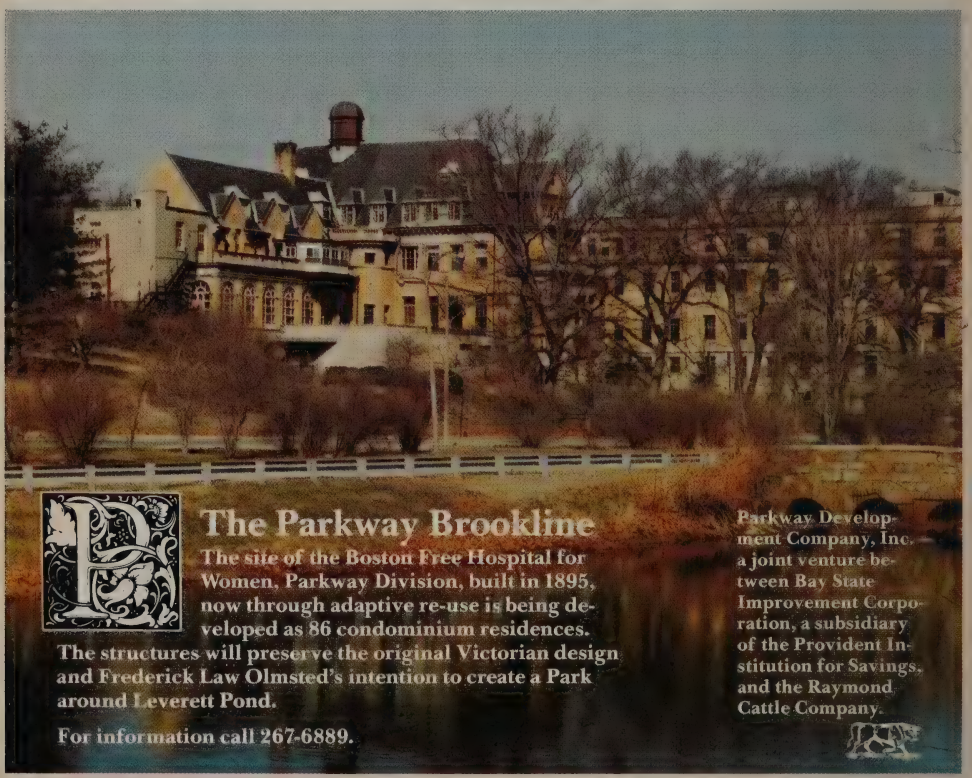
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Galleries

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GEORGE LEWIS, 20 Newbury St., 2nd floor, 267-6306. Combined studio/gallery of painter George Lewis. Also showing stone sculpture by Lilly M. Tussey and corten steel sculpture by Robert Roesch. Hours: Tues.–Sat., 10:30 a.m.–4:30 p.m.

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VOSE GALLERIES, 238 Newbury St., 536-6176. American paintings 1860–1930, including Colonial portraits, Hudson River school landscapes, American marines, and American Impressionists. Thru Nov. 10: Paintings by Ernest Albert. Hours: Tues.–Fri., 8 a.m.–5:30 p.m.; Sat., 9 a.m.–4 p.m.

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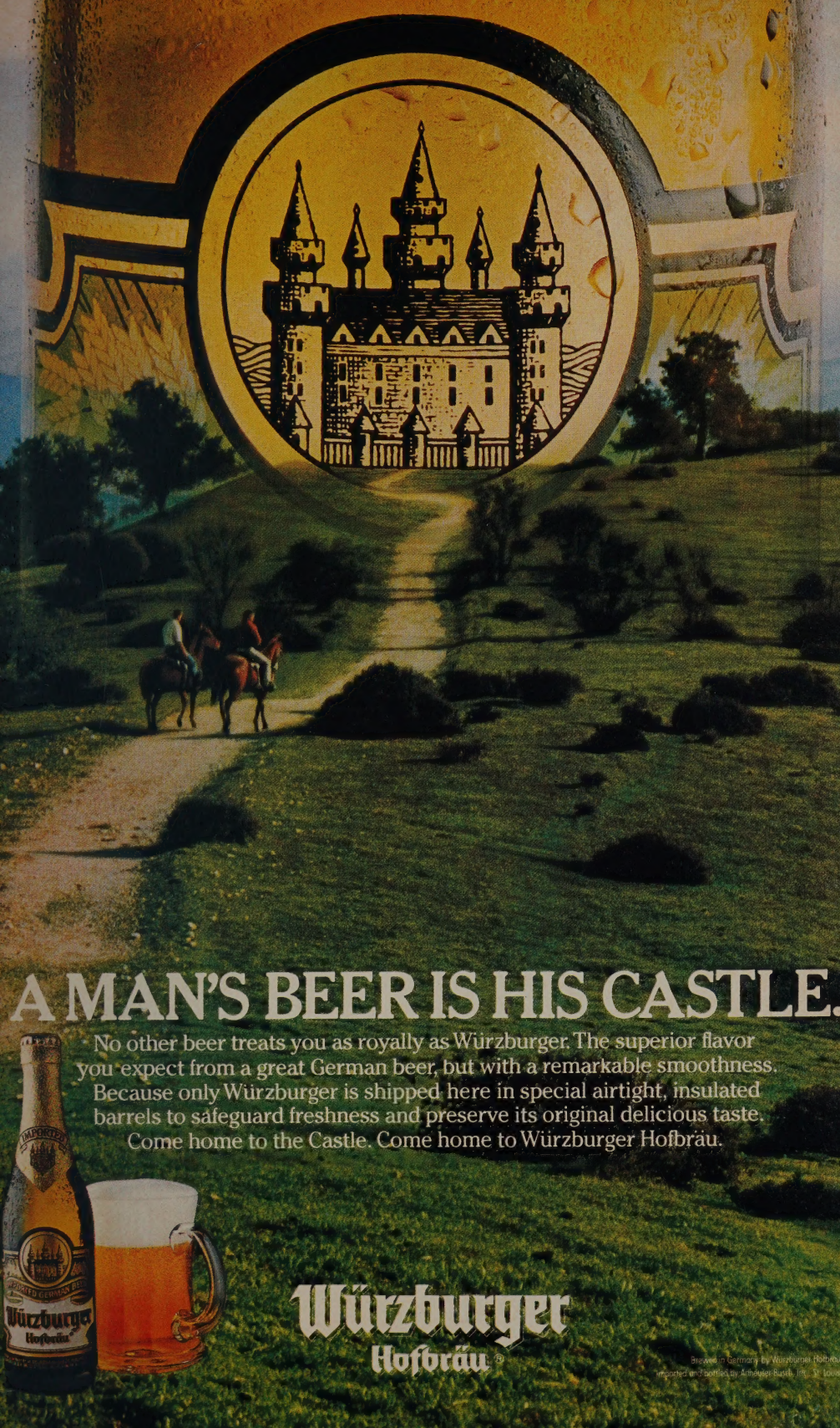
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